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hardly be expected to be familiar. There are frequent quotations from classic authors, many side-thrusts at modern institutions, and occasional gibes at things British; but of style, in the best sense, there is little trace.

ITALY IN THE THIRTEENTH CENTURY. HENRY DWIGHT SEDGWICK. 2 vols.
The Houghton Mifflin Co. 1912.

It is always interesting to see an impossible task confidently as-sailed. To depict a century as a unity is almost impossible, for this demands the insight and mastery of an epic poet. Failing this, the account is liable to become a dictionary of periods and movements. The author of this book has faced his task cheerily, and has but partially accomplished it. It is a glittering pageant that is unrolled before us of different sides of the life of the thirteenth century; but they are not exhibited as the onward march of a single vital force. Of the three great movements of the century, the development of the Franciscan Order is treated but scantily. Knowledge of it is assumed, while its kinsman and rival, Dominicanism, is almost wholly passed by. The contest between Guelfs and Ghibellines which resulted in the banishment from Italy of the Hohenstaufens, is more extensively and adequately treated. The account of the rise of art and literature, in its mention of this and that painter and poet, does not escape sketchiness. In a style, readily readable though without charm, the author has done for his subject all that could be done without the epic outlook. Carlyle's histories needed the touch of fact. This history needs a touch of Carlyle.

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